

# festival may 4-11.08



**esprit**  
**orchestra**

Alex Pauk music director and conductor

## Thursday May 8 ~ free admission

INNIS TOWN HALL (2 SUSSEX AVENUE, ST. GEORGE ST. SOUTH OF BLOOR ST.)

### New Wave Concert 3

plus John Rea's annual Public Forum and Roundtable Discussion

7:00 pm • **Concert - Part 1**

8:00 pm • **Forum / Roundtable**

9:00 pm • **Concert - Part 2**

Alex Pauk • conductor Leonard (Yun Yun) Gilbert • piano Max Christie • clarinet

#### Concert - Part 1

Fuhong Shi (China)

*In the Timeless Air*

Eugene Astapov (Canada)

*\*Concerto for Piano and Orchestra*

Nick Martin (England)

*\*New Orchestral Work*

short solo piano works performed by André Ristic

Rea Forum **How Do You Know When You're Good?**

On value and imagination in new concert music

#### Concert - Part 2

Lee Parkin (Canada)

*\*\*Concertino for Clarinet and Chamber Orchestra*

Chris Mayo (Canada)

*\*New Orchestral Work*

short solo piano works performed by André Ristic

## Sunday May 11

JANE MALLET THEATRE, 27 FRONT ST. E.

### New Wave Festival Grand Finale

ENERGIZED SONIC IMPACT

WITH CANADA'S GREAT ESPRIT ORCHESTRA

Alex Pauk • conductor Ryan Scott • percussion

7:15 pm • Pre-concert composers talk

8:00 pm • Concert

10:15 pm • Post-concert Bash – location TBA

Petar Kresimir Klanac (Canada) *\*Ritournelle*

David Adamcyk (Canada) *\*Arborescence*

Brian Current (Canada) *Kazabazua (originally commissioned by Esprit)*

Maki Ishii (Japan) *Percussion Concerto • south-summer-fire (Canadian Premiere)*

**Creative Sparks** participating schools – Claude Watson School of the Arts, North Toronto Collegiate, St. Elizabeth Catholic High School, Etobicoke School of the Arts, Rockcliff Middle School.

Special thanks to Royal Academy of Music, London, England. MaRS Centre, Toronto.

**Creative Sparks** composer/mentors – R. Murray Schafer, Michael Colgrass, Philip Cashian, Scott Good, Alex Pauk, Douglas Schmidt.

For more information on New Wave Festival events (May 4 - 11, 2008) call Esprit at: 416.815.7887



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# OLD WINE IN NEW BOTTLES – Fine old recordings re-released

By Bruce Surtees

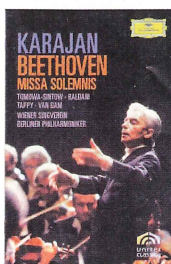
April 5 is the 100th anniversary of **Herbert von Karajan's** birth in Salzburg. EMI, DG, and Decca have been repackaging their recordings into convenient and attractive collections at various price points. Decca has re-issued their boxed set containing all their acclaimed Vienna Philharmonic orchestral recordings produced by the incomparable John Culshaw between 1959 and 1965.

Except for *Giselle*, Adam's charming ballet suite, every work was recorded again with the Berlin Philharmonic by DG – rarely, if ever bettering these originals. The attraction of this **Decca** set is the luxurious sound of the **Vienna Philharmonic** and Karajan's interpretations of the time (**Decca 4780155 9 CDs**). Both EMI and DG have 2 disc sets of favourites, each well selected and differing completely in repertoire from each other. Both are specially priced. The **EMI** set is in a slip case and has 19 tracks of music from the Romantic Period (**EMI 509995-15934, 2 CDs & booklet**). The **DG** package is in the form of a little hard-cover book and has a previously un-issued Bach concerto for two violins, BWV1043 played by Christian Ferras and Michele Schwalbe from 1966, together with a complete Brahms Fourth and other works. The second disc is a DVD containing excerpts from *Das Rheingold*, Tchaikovsky's Fourth, *Pagliacci* (with Vickers), *The Light Cavalry Overture*, and more rounded out with a complete Beethoven Fifth (**DG 4777097, CD and DVD**).

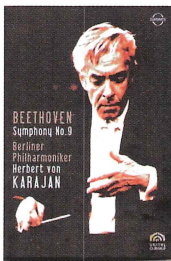
In addition to their CDs, DG has issued three DVD sets in DTS 5.1 surround sound from **Unitel**, a company that has produced and documented great performers and performances since 1966. Already released DVDs include the four Brahms Symphonies and Tchaikovsky's 4th, 5th & 6th. **Das Rheingold** was filmed in 1978 using an audio recording made in 1973 (**DG DVD 0734390**). The original sets and visuals are replicated and, once again, Peter Schreier, incomparable as the scheming Loge, ensnares Wotan (Thomas Stewart). The closing pages have an unexpected montage presaging the destruction of Valhalla at the end of *Götterdämmerung*.

Fans of Karajan's **Bruckner** will welcome the DVD set containing the Eighth and Ninth symphonies and the *Te Deum* with the Vienna Philharmonic (**DG 0734395, 2 DVDs**). The Eighth was filmed in concert in Bruckner's own church in St. Florian in June 1979. It is not the same performance available from Sony (SVD 46403) which originated in Vienna's

Musikverein in November 1988, a bare nine months before his death. The difference between the two Eighth's is most noticeable in the ambience, the Vienna being more articulate compared to the longer delay time in the church, somewhat blending the sound, which is what Bruckner allowed for. The definitive Ninth and the *Te Deum* make the DG package as must have. Recorded in performance during the 1979 Salzburg Easter Festival, the *Missa Solemnis* with the Berlin Philharmonic, the Vienna Singverein, Anna Tomowa-Sintow, Ruza Baldini, Erik Tappy, and José van



Dam is a realization of this choral masterpiece, which **Beethoven** named as "the greatest work I have composed". Listening to and watching the dedication and intensity of this flawless performance confirms that this is indeed Beethoven's masterpiece (**DG 0734391**). Another essential DVD.



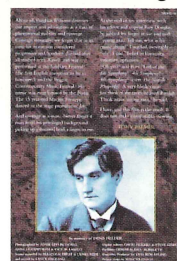
Karajan's most talked-out **Beethoven Ninth** was the December 31, 1977 New Year's Eve performance with the BPO, the choir of the Deutschen Oper Berlin, Anna Tomowa-Sintow, Agnes Baltsa, Rene Kollo, and José van Dam. The video production, directed by

Humphrey Burton, takes us right into the Philharmonic to witness a real time, live event (**EuroArts DVD, 2072408**). Those who never saw Karajan live will be surprised at his presence and concentration as this performance of enormous sweep and energy unfolds. The 5.1 audio is excellent; the video is standard 4:3. I have attended many performances and heard untold others of this work but none to equal this one.

There seems to be no shortage of books on every aspect of Karajan's life and career but the completely revised edition of **Paul Robinson's** 1975 "The Art of the Conductor" offers a considered evaluation of the conductor's work and recorded legacy. Readers who remember the original book, which was translated into many foreign languages, will welcome this new edition, a retrospective, which also has up to the minute information on CD and DVD releases together with informed commentary. It is, in the jargon of the book business, "a good read". **Herbert von Karajan: The Maestro as Superstar** is available from the publisher ([www.iUniverse.com](http://www.iUniverse.com)), at better bookstores and [www.amazon.ca](http://www.amazon.ca). Paul's website is [www.theartoftheconductor.com](http://www.theartoftheconductor.com).

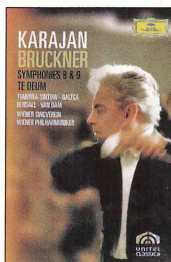
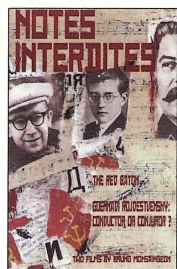
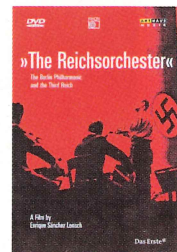
**O Thou Transcendent** is the title of a DVD documenting The Life of **Ralph Vaughan Wil-**

**liams (TPDVD106)**. Tony Palmer directed and edited this informative film that traces the English composer from his birth in 1872 in Down Ampney in the Cotswolds, through childhood, Trinity College, Cambridge, and the Royal College of Music. He died exactly 50 years ago and is interred in Westminster Abbey next to Henry Purcell. His music, written by a man who never had to earn a living, might appear to be detached from the world beyond his own environment – but nothing, it is demonstrated, could be further from the truth. His compositions reflect deep concerns about the present and uncertainty for the future. Since viewing and absorbing this 148 minute biography I have listened to several symphonies and shorter works with new understanding and perception. The Nazis thought his compositions important enough to forbid any performances.



**The Reichsorchestra (ARTHAUS DVD 101453)** is a documentary following The Berlin Philharmonic's fortunes from 1933 to 1945. Was this a Nazi orchestra? Writer Enrique Sanchez Lansch lets members of the orchestra or their families speak for themselves about those years and the way in which this treasured ensemble was used as a showcase for the regime. Lots of tantalizing clips of Furtwangler conducting, also some of Clemens Krauss, Knappertsbusch, Kleiber, Celibidache, and others are seen as the history of this self-cleansing orchestra unfolds.

Were the Leningrad Philharmonic and Mravinsky subjected to such scrutiny after they became the poster group for Stalinist Russia from 1938, travelling the post WW2 world as ambassadors for the murderous regime? They were not. **The Red Baton, Scenes of musical life in Stalinist Russia**, a documentary by Bruno Monsiegeon, tells of the precarious life and death existence of composers (**IDEALE AUDIENCE DVD, 3073498**). Most powerful was Tikhon Khrennikov, a lesser composer who, as secretary general of the Union of Soviet Composers from 1948 to 1992, unhesitatingly and without conscience publicly denounced Shostakovich and others. When Stalin changed his mind, Khrennikov obeyed. Gennadi Rozhdestvensky is prominent in this presentation and is also the subject of feature which asks the question, Gennadi Rozhdestvensky: Conductor or Conjuror? Watching his unusual antics as he draws performances from an orchestra, the answer must be both.





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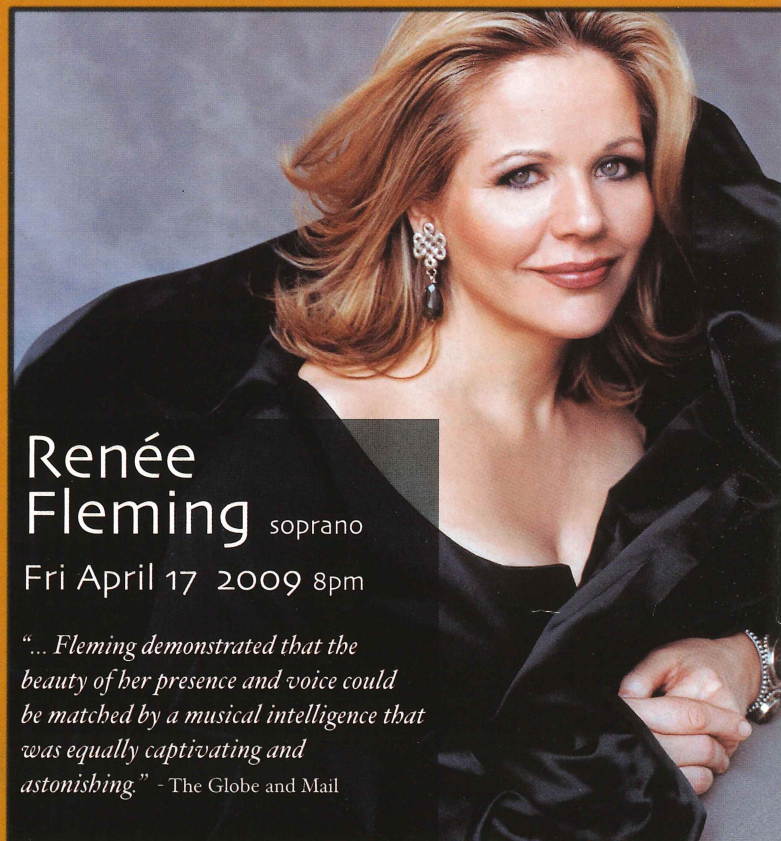
**Cecilia Bartoli** mezzo-soprano  
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